

The Mirror

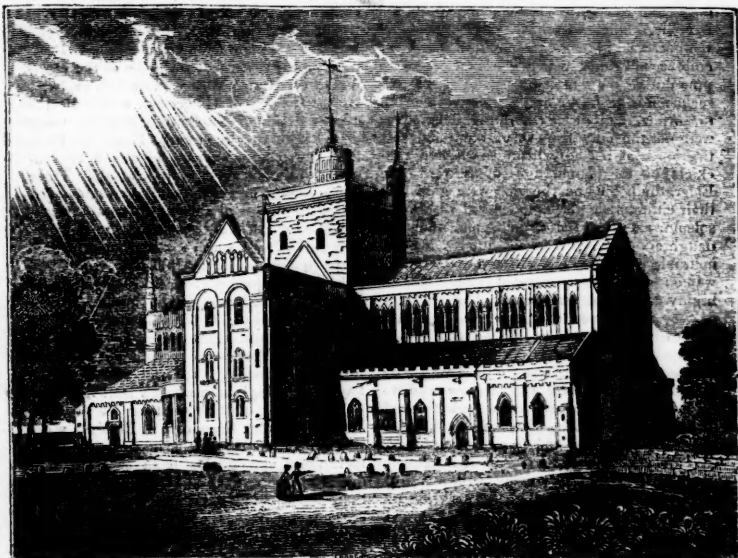
OF

LITERATURE, AMUSEMENT, AND INSTRUCTION.

No. 917.]

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ROMSEY ABBEY, HANTS.

THE Abbey Church of Romsey is situated about seven miles from Southampton, on the road to Salisbury; it is of very remote antiquity, having been founded either by King Edward the Elder, or Ethelwold, one of his thanes, early in the commencement of the 10th century. This institution was probably very small, as we learn from Stowe, that the church having been remodeled and enlarged, was solemnly confirmed as a Benedictine Nunnery by King Edgar, "in the presence of all the nobilitie, on Christmas-day, in the year of our Lord God nine hundred seaventy and four." The monastery was plundered and, in all probability, destroyed about eighteen years afterwards by Sweyn; but the nuns, the holy relics, and everything of value had previously been removed to Winchester. The present building, the south side of which is represented in the above engraving, has been by many fondly imagined to be that which was erected by King Edward, or Edgar; but it requires a very slight glance at the venerable edifice, to be assured that no such position is tenable: the

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architecture, with the exception of the western part of the nave, which is early English, being generally in the later Norman style. This church, according to Warner and Dalloway, was built by Henry de Blois, Bishop of Winchester. It is one of the largest and most interesting monuments of Norman work in the kingdom, of which it presents an almost unvaried and pure specimen, which, although it has suffered much from innovation, and is completely distinct in its several portions, yet stands before us a magnificent instance of the piety of the earlier ages. The first abbess is supposed to have been St. Merwenne; and St. Elfleda, daughter of the above mentioned Ethelwold, also presided over it; but the most remarkable lady who held such honourable distinction, was the ill-starred Mary, whose sad tale has been recounted by all who have made mention of this church. She was the daughter of King Stephen, and was made first a nun, then abbess of Romsey. About 1160, Matthew of Flanders, second son of Theodoric of Alsatia, Earl of Flanders, fell in love with, and,

having caused her secret removal from this abbey, married her; the fruits of which marriage were two daughters. For ten years, we are told, they lived together, but the stern fiat of the Romish Church, whose rules had been thus infringed on, at length separated the wife from the bosom of her husband, the dove from the mate with whom she should have lived and been at rest, and the wife and mother was in consequence torn from the embraces of those whom she best loved, to pine during the remainder of life in the dull seclusion of monastic walls, a prey to grief, to sorrow, and despair. But the abbesses were not the only females of rank and distinction who resided within the sacred precincts of the foundation of Edward the Elder, the noble and the rich were glad that their children should be sheltered within the solemn aisles of the church, nor were the daughters of kings wanting among her honourable women. The earlier abbesses were women of royal or elevated birth, and so highly celebrated for sanctity, that the Monastery of Romsey was considered, from a very early period, as one of the first establishments for the education and culture of the female mind. Among others who were brought up here were Christina, cousin to St. Edward the Confessor, who took the veil in 1085, and Matilda, daughter of Malcolm and Margaret, King and Queen of Scotland, who was afterwards married to King Henry I. The limits of this essay will admit of little amplification respecting the architecture of this noble pile, but we may be permitted to call the spectator's attention to the transepts and chancel, which afford a truly magnificent scene; the grand cathedral design of the architect, is at once unfolded to his astonished gaze, the fine lofty arches which support the tower at the intersection of the nave and transepts, the portions of the choir and nave which are visible, with their pillars separating the aisles, the triforium and the clerestory, all rich in elaborate mouldings and tracery, present a prospect which must be seen to be adequately appreciated. There are several highly curious tombs of the abbesses remaining, particularly one in the south transept; it is of Devonshire marble, and represents a female figure reposing, with a canopy over her head, similar to that of Bishop Lawrence de St. Martin, in the Cathedral of Rochester; it is in all probability intended to commemorate the hapless Mary, previously alluded to; the folds of the drapery are beautifully disposed, and it remains a valuable specimen of early sculpture. Among other curiosities may be mentioned some singular paintings discovered behind the altar a few years back; there are also some remarkable sculptures on the capitals of the pillars behind the choir, which are highly serviceable in ascertaining the

probable age of the church. On one of them are two figures, one of whom is seated with a crown on his head, (probably Edgar,) and assisted in the support of a triangular rule or chevron by a winged figure. It is worthy of remark, that on this rule are inscribed the words "Robert me fecit;" and from this circumstance, in connexion with a corresponding triangle, sustained by two figures on the right, whereon are the words "Robert tute C.D.S." it may be inferred that the name of the architect of the church is here expressed, probably Robert Consul, of Gloucester, who built the castles of Bristol and Cardiff, and the tower of Tewksbury, in the time of Henry the First, than which an earlier period cannot be conceded to the erection of this abbey. There is one more relic of hoar antiquity remaining to be noticed, which is a remarkable representation of the Holy Rood, close to the western wall of the south transept, near which is a square recess in the wall, with small holes in the upper part to carry off smoke, it being a constant practice in the days of Roman Catholicism, to keep lamps or tapers burning day and night before the images of the saints. There can be no doubt that this image is exceedingly ancient, and before it has many a high-born maiden bent the knee in unaffected, though mistaken, adoration. But to conclude: the abbey of Romsey, whether considered externally, or with respect to its internal composition, is an object highly deserving the most minute study and attention, and within its walls may the antiquary or the meditator pass many a delightful hour; they may freely revel in the fairy fields of ancient romance, and giving themselves up, as it were, to all the wild phantasies of thought, indulge in those exquisite, though ideal, reveries, which can only be prejudicial when not properly restrained. He who paces the sacred aisle of an ancient abbey, may think of the ages which have flown away, of the many who have trodden the solemn spot before him; and as he looks upon the shadows which the various projections of the building cast on the garish sun-beams on its floor, he may fancy them as gnomons marking the rapid passage of time rushing towards eternity; and while he considers himself as the pilgrim of a middle age, dwell on the existence of the stately friar or abbess, who have probably regarded them with similar feelings; whilst his mind, looking to futurity, may depict the contemplator, yet unborn, gazing with the like emotion, and imagining the existence of feelings, in a bosom which ages shall have consigned to oblivion and nothingness. Such are the sensations with which most regard our ancient temples; there seems to be a halo of sanctity around them, dispersing itself over all who are near, and though the days are passed when gentle blood was known by gallant deeds, and the lance of the warrior no

longer glitters in the moon-beam, neither is the bugle-horn heard sounding in the valley, yet may the imaginative mind, as the bell of Romsey Abbey first bursts upon his ear, on any of those heights whence first he gets a sight of its venerable tower, be forgiven if in the romance of a moment he imagines the ancient knight of olden times, striking the gallant steed with his spurs, and as he makes "demi volte" in air, apostrophizing the tutelary saints of the holy building towards which he approaches—"Sancta Maria, sancta Merwenne, sancta Elfeda, orate, orate pro nobis."

C. S.

THE AURORA BOREALIS.

ISLANDS of ice, deserts of pathless snow!
A barren desolation, where the light
Of sun comes not, with its all-conquering might,
O; sets as it riseth. Around would grow
Night with its awful train; but that a bow
More radiant far than stars which gem the sky,
Athwart the cloudy brow of heaven doth fly,—
Making the vanquish'd night its sovereign know.
Thus 'tis with man: however dark may seem
The angry clouds which round his pathway roll;
Yet still there is some spot whence joy doth stream
Its wondrous power, and every woe controul:
And the unflickering light doth mildly beam—
AN AURORA BOREALIS to the soul!

E. J. HYTCH.

AUTUMN.

SUMMER waneth—Autumn now
Doth approach with purple brow;
And ruddy locks o'er which doth twine
The ruby clusters of the vine.
Slow his pace, with silent tread
He wendeth o'er the flow'rs' dead;
Slow his pace—though he noth be
A conquerer o'er hill and lea.
Autumn! Autumn! thou dost bring
Shadows on thy sweeping wing;
Wailings—on whose tainted breath
Rideth gloomily pale Death.
Autumn! Autumn! thou to man
A warning art of his life's span;
Thou dost tell to him how soon
Night succeedeth to his noon.
Never dost thou cease to be
A type of life's humanity;
Never dost thou cease to toll,
A passing bell unto man's soul.
Autumn! boast not! Soon shall fold
His arms around thee, Winter cold.
Yea, thou thyself shalt quickly be
Usher'd into Eternity!

H. R.

OUR NATIONAL LITERATURE.

No. III.

(For the Mirror.)

WHILST upon a voyage to Genoa, on the occasion of the marriage of the Duke of Clarence to a daughter of Sforza, Duke of Milan, it is said, or vaguely intimated by CHAUCER, the afterwards parent of our national literature, that he formed an acquaintance with Petrarch. Whether the latter is fact or fiction, it is sufficient to know that Chaucer *did* travel in Italy, when the actively-bent energies of that

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country were newly revived, and intent on literary exertion; and acquired a knowledge of the language and rising condition of Italian literature. Of all languages the English was amongst the last in formation, or in its application to the purposes of literature. Its slow progress may be ascribed chiefly to the effects of the Norman Conquest. This took place in the eleventh century. The Conqueror and the first princes of the Norman dynasty, it is admitted, patronized literature, and cultivated the liberal arts: but they jealously depressed every indication of national spirit, every thing which could make our Saxon ancestors remember they had ever been a people, or other than the bondsmen of their Norman lords. The name of Englishman became an opprobrium; every office in church and state was filled with Normans; the laws were administered in French; the Saxons forgot their national hand-writing; and the Norman nobility settling in all parts of the country, disseminated every where their language, their manners, and their arts. Amongst the earliest productions of the English muse is an elegy on the death of Edward I., which marks the gradual progress of the language. The flow of the verse is free and comparatively musical in this elegy; and shows the rudiments of the elegiac ballad, of which so many fine specimens afterwards enriched our national poetry. The Chronicle of Robert of Gloucester, who flourished about 1260, may illustrate the barbarous unregulated medley of Saxon and Norman, and hardly in truth fit for the purposes of composition at all. The following are extracts:—

England is a well good land, in the stead best
Set in the one end of the world, and reigned west.
The sea goeth him all about, he stint as in yle,
Of foes it need the less doubt; but it be thre' gile
Of fike of the self land, as me hatli I sey while
From south to north it is long eight hundred mile,
And two hundred mile broad from east to west to
wend,
Amid the land as it might be, and not as in the ous
end.

The principal cities are thus briefly characterized:—

In the country of Canterbury, most plenty of fish is,
And most chase of wilde beastes about Salisbury
Iris:
And London ships most, and wine at Winchester,
At Hartford sheep and oxen, and fruit at Worcester.
Soupe about Coveutry, and yron at Gloucester;
Metall, ledd, and tinne, in the country of Exeter:
Ewroviche of fairest wool, Lincolne of fairest meu;
Cambridge and Huntington most plenty of deope
venue:
Elie of fairest place; of fairest sight Rochester.

The excellencies of England are comprised in this one verse:

Montes, fontes, pontes, ecclesie, femina, lana.
Mountains, fountains, bridges, churches, women, and wool.

The art of versification, as will be seen, was in its rudest state. The monotonous

clink of the Saxon muse had been happily silenced nearly; but nothing had been invented to supply its place. Language was unsettled and rugged; phraseology quaint and scanty; the numbers, the diction, the *music* of poetry were still to be invented. Chaucer's genius arose in his native land, like a morning star after a long and dismal night. It is astonishing what this great man did for our national literature. Amid a life of political daring and danger, he not only laid the great foundations of a language which was afterwards to be peculiar to his country, but upon them his genius reared a glorious superstructure. With Chaucer, the morning star of English poetry, the first great era, commenced. His writings are not more remarkable for their high intrinsic value than they are for their extent. But his fame rests entirely on his immortal Canterbury Tales, written by him in the eventide of his enterprising life. They are delightful, even in the refinement of the nineteenth century; as they have been of every intervening age since they were penned. The little drawback is in the versification. Many writers have adventured to render him more intelligible, at a sacrifice of many of his beauties. "Give him to me," says some writer, "in his quaint but racy garb; what although his numbers are not perfect, there is, as Dryden says, the rude sweetness of a Scotch tune in his poetry, at once natural and pleasing." Let the reader refer to Mr. Cowden Clarke's *Beauties of Chaucer*; and read his Tale of the *Patient Griseldie*; *The Murdered Child slain in Jewry*; the story of the *Thieves* who sally forth to catch Death to slay him; but above all, his prologue and sketch of the respective pilgrims of those masterly tales, and he will be able to form some idea of the genius of him who

"Wrote old
The story of Cambuseau bold."

H. I.

The Naturalist.

BOTANY.—V.

Roots of Plants.

THE carrot, parsnip, and turnip, are the most familiar examples of the *tapering*, or *spindle-shaped* root. It is formed on the principle of a wedge, for penetrating perpendicularly into the ground. Hence it is sometimes called the *vertical* root. In the vegetables we have mentioned, the root is *simple*; being without divisions of any size; but it is sometimes branched, as in the ash, and Lombardy poplar. Roots of this kind are common to biennial plants, though not peculiar to them; but they belong exclusively to dicotyledonous vegetables. The great body of the root (the *caudex*) abounds with the proper secreted juices of the plant; it is, in fact, a reservoir

of nutriment, which becomes gradually absorbed as the plant reaches maturity; so that after the period of flowering, it becomes dry, tough, and fibrous; the starch and sugar which it previously contained, and to which it was indebted for its succulence, and agreeable flavour, have disappeared. It throws out numerous fibres, or radicles; and these are, in fact, the real roots, for they alone imbibe nourishment. As this kind of root is confined to one of the three great divisions of plants, so *fibrous* roots (of which we spoke in our last) are confined to another division,—being found only in monocotyledonous plants; the *nourishing* part of the roots of *all* plants, however, may be considered fibrous, whether the fibres proceed directly from the bottom of the stem, or from any prolongation of it, in various forms, under ground. Indeed, the different kinds of roots slide into each other, very often, by insensible gradations; for Nature will not lend herself as a party to our systematic divisions. The looser the soil in which the vegetable lives, the larger and more abundant are the radicles or fibrils of the roots. When a root happens to meet with water, it elongates, and divides into numerous small fibrils, so as to constitute what gardeners call a *fox's tail*. This may be produced at will, and shows why aquatic plants generally have much larger roots than others.

Nearly allied to the *tap-root*, which we have just described, is the *abrupt*, or *præ-morse* root. It seems as if, from some decay or interruption, it had become abrupt, as though bitten off. In the *tuberous*, or *tuberiferous*, or *knobbed* root, the absorbing part of the root is fibrous;—the tubers, or knobs, (as in the potatoe, and Jerusalem artichoke,) being merely reservoirs of starch placed there for the nourishment of the plant. They may also be looked upon as subterranean buds, for they preserve the rudiments of the new stem; the only difference is, that the germ, instead of being protected by numerous scales, (as it is in the case of a bud above ground,) is enveloped in a dense and fleshy body, which not only protects it during winter, but supplies it with the materials of development and nutrition in spring. Or they may be viewed as short subterranean *stems*, and the "eyes" which spring from them may be looked upon as *buds*; several plants of the *pea* and *vetch* kind, are furnished with these tubercles on a small scale. In these instances they are of *annual* duration; in *drop-wort*, they are *perennial*, while in the *archideous* plants of Europe, they are mostly *biennial*; in many of the latter the tubes constitute a pair of globular or oval bodies, while in others they are shaped something like the human hand, and are thence called *palmate*. In those plants in which there are only two of these knobs,

one produces the herb and flowers of the present year, and withers in the autumn, while the other is reserved for the following season, by which time a third is formed to supply the place of the first. One kind of orchis has *three pair* of tapering knobs, which spring up and flower in succession; while another kind is so late in forming its second bulb, that it appears to have but *one*. Another plant has *clusters* of knobs; each cluster being formed and withering at once, as though it formed one knob. The *iris florentina* (from which *orris-root* is taken) has, properly speaking, a *creeping* root, but the latter is so thick and fleshy, that it is generally denominated *tuberosus*.

The *bulbous* roots are near akin to the *tuberosus*, for the bulbs are reservoirs of nutriment, and give off fibres from a *plate*, or *disk*, beneath; they are either *solid*, as in the *crocus*, *tunicated*, or *coated*, as in the *onion* and *garlic* (consisting of concentric layers or coats enveloping each other), or *scaly*, as in *lilies* and *hyacinths*, which are formed of scales, connected only at the base. The two latter kinds are very analogous to leaf-buds: thus, the scaly buds which form on the *orange-lily*, fall to the ground, and, throwing out fibres from their base, become bulbous roots. Sir J. E. Smith has even had buds form on the flower-stalk of a plant after it was gathered, and lying between papers to dry; and these buds, on being put into the ground, became perfect plants. Many plants with solid bulbs inhabit sandy countries; over the face of which, in the dry season which succeeds their flowering, they are scattered by the winds to a great distance; their fleshy consistence enables them powerfully to resist drought. Many beautiful productions of the Cape of Good Hope are of this kind. The *articulated*, *granulated*, or *jointed* root, agrees very much with these bulbous ones. The *wood-sorrel* (which yields oxalic acid) has a root of this kind. There is a species of grass which, whenever it is situated in a fluctuating soil, acquires a bulb, by which its vital powers are maintained whenever its natural fibrous roots are deprived of their usual supplies. This bulb it loses, when removed to a thoroughly wet soil. Sir J. E. Smith found an aquatic grass (usually having a creeping fibrous stem), growing on the top of a wall, and it had acquired a juicy bulb; a circumstance analogous to this has sometimes taken place on a large scale: when a tree has sprung up from a seed deposited on the top of a wall, it has been observed to be arrested at a certain point, and then to send down a root to the ground, after which it has continued to increase to a great magnitude, in virtue of the new source of nourishment it had acquired.

Roots are called fleshy when they are much thicker than the stem, and very succulent, as

in the *turnip*, &c. When they are more solid and hard, they are called *woody*. Many roots are used for food; many more for medicine; and some for dyeing; as *madder*, *turmeric*, and *alkanel-root*. Salep is prepared from the tubers of many species of *orchids* arrow-root from the *maranta*, or "Indian arrow-root" (so called because the Indians extract from it poison for their arrows); and tapioca from the root of the *jatropha* or *cassada-root*. Every part of this plant, in its raw state, is fatally poisonous; but its bad qualities are destroyed by heat; and, being extensively produced in three quarters of the globe, it is one of the most useful plants in existence. The leaves are boiled, and eaten like spinach; a milky juice is expressed from the root, and made into a delicious soup; and the dry part which is left, is formed into cakes; and forms the principal food of many natives of the countries where it abounds. Very excellent tapioca is made from potatoes; it is only a variety of starch. Sago, which is so nearly allied to the substances we have mentioned, is not formed from the *root* of a plant, but from the *pith* of a species of palm. Very excellent sugar is now extracted from beet-root, in which it is so abundant, that crystals of it may sometimes be seen with the naked eye. Bulbs and tubers are confined to herbaceous plants, except in the accidental instances we have mentioned.

Some thick and succulent plants appear to absorb the substances necessary for their nutrition by every part of their surface; and in them the roots serve no other purpose than that of fixing them to the ground; the most splendid example of this is a magnificent *cactus* in a hot-house of the Museum of Natural History at Paris: it is of extraordinary height, and sends out large branches with great vigour and rapidity; and yet its roots are contained in a box, which holds only three or four cubic feet of earth, which is never changed or watered. The roots of plants are not always proportioned to the strength and size of the trunks which they support: thus, the palms which sometimes grow to a height of more than a hundred feet, have short roots, which attach them but feebly to the ground. On the other hand, herbaceous plants have sometimes roots of great length and size, though their weak and slender stem dies every year. This is the case with *liquorice-root*, and with a plant which, on account of the great length and toughness of its roots, is called *rest-harrow*. It is only by their extremities that roots extract from the earth the substances intended for the growth of the plant; if we take a radish or a turnip, and immerse the extremity of its root in water, it will vegetate and shoot forth leaves; but if its extremity do not reach the water, it gives no sign of development. The roots of some plants appear to *excrete*

certain matters, as well as to absorb them. This excreted matter differs in different plants; and to this circumstance have been attributed the sympathies and antipathies which some plants exhibit towards others. It is well known that certain plants manifest a kind of liking for each other, and are hence called social plants; while others seem incapable of growing in the same place. The celebrated botanist, Duhamel, having caused some old elms to be rooted up, found the earth about their roots of a darker colour, and more unctuous than elsewhere, owing to the presence of excreted matter.

Roots have a decided tendency to direct themselves towards veins of good earth; and are often elongated in some particular direction, in order to reach some favourable spot; where they develop themselves with more power and rapidity. Duhamel had a field of good earth, which he wished to protect from the roots of a row of elms, which extended into it, and exhausted part of it. He therefore had a deep trench dug along the row of trees, cutting across all the roots that stretched into the field. But the new roots, on arriving at the side of the ditch, curved downwards to the bottom of it, under which they passed, rose again on the opposite side, and then extended into the field. The roots of some trees have greater power of penetrating a hard soil than those of others; thus, the botanist whom we have just mentioned observed, that the root of a vine had penetrated a very hard subsoil to a great depth; while the root of an elm had been stopped by it, and had (as it were) retraced its steps. Roots have a tendency to avoid light; this is well seen in the mistletoe: if the seeds of this plant are made to germinate on the inner surface of the window-panes, all the radicles will be seen directing themselves towards the interior of the room, in quest of darkness; if a seed be applied to the *outside* of the window, its radicles will apply itself to the glass, as if seeking admission into the room to avoid the light.

N. R.

RESOURCES OF SWITZERLAND.

[We gave in a former number a paper on this subject, and return to Dr. Bowring's Report.]

WORKING CLASSES IN SWITZERLAND.

The working classes are divided into four different sections, viz., manufacturers, weavers, winders, and embroiderers. There are manufacturers of every grade and description, from the individual who only manufactures the quantity which himself and his family can weave, up to those who have a hundred weavers or more than a hundred embroiderers; for the manufacturer who employs embroiderers does not meddle with weaving. These manufacturers, who either sell their goods unbleached to the traders at home, or

bleached to foreigners, breakfast upon coffee and milk, butter, honey, or green cheese called *Schabziger*. Their dinner is composed of soup and bouilli, or a dish of some floury or mealy ingredient, potatoes, or porridge. Their beverage is cider or milk. Many of them sup upon coffee, as at breakfast, and they seldom drink wine, except when they go to the inn on Sunday evenings, or by accident on some other day in the week. There are some parishes where it is the custom to go to the public-house every evening, but that custom soon exercises a baneful influence upon the morality of the younger part of the community, as well as upon the riches of the whole population. This class is in general very economical, and their greatest expense is in having neat and convenient houses and handsome Sunday clothes. They take a great interest in public affairs, and pride themselves particularly upon their probity and honour. It is this class which furnishes the greatest number of our magistrates, and amongst whom are principally chosen all the parochial authorities; and as our magistrates are not paid, but serve their country from a sentiment of duty and of patriotism, they fulfil this duty according to the rules of an honest administration and of an upright judge. Among the working classes, those who are economical, skilful, and industrious, acquire handsome fortunes, and their profits are naturally in proportion to the sale which is offered for their manufactures.

EDUCATION IN SWITZERLAND.

Every body here is instructed, and for many years past, the law does not allow any person to be admitted to the Sacrament who does not know how to read. The major part of the population also know how to write; and within the last ten years (which have been employed to form schoolmasters) grammatical instruction upon the component principles of our native tongue has been joined to the religious education which is given to children. They are also taught the rudiments of arithmetic, as well as singing; and, finally, drawing will also be added to this national education. Singing is considered to be extremely useful as a branch of public education, inasmuch as it inspires young minds with generous and elevated sentiments, while, at the same time, it proves an innocent and agreeable amusement, and serves, likewise, to praise the Maker of the universe. Drawing teaches children to admire the beauties of Nature, and to form a correct idea of different objects.

We are of opinion that, as long as man is called upon to gain his daily bread by the sweat of his brow, and, in consequence thereof, the working classes are compelled to apply themselves to some trade at the early age of twelve years, in order to acquire the requisite

aptitude, it is essential that the people should receive a religious education, teaching them the pursuit and practice of the principles of morality which that education is destined to instil into their minds. It is all-important that man should be taught to know his double nature, that he is divine and mortal, while, at the same time, it depends upon himself to increase the resemblance to the Deity, and to diminish that to the brute. Independently of these maxims, he ought to be taught to think on all subjects, and to think justly.

After children have left the public schools at the age of twelve, they continue to receive every eight days, and afterwards once a month, until the age of seventeen, lessons of repetition. At the age of seventeen they receive the religious instructions necessary to the holy sacrament, after which they are declared of age, assist at the popular assemblies, and perform their part of military duties.

We have a few orphan institutions, and others are now erecting. Their object is to inculcate on the lower classes principles of virtue, and to teach them to become skilful and industrious in order to earn their livelihood. For the richer classes, and for those in easy circumstances, we have also public schools in every canton, where, independently of the dead languages, German, French, Italian, English, geography and history, mathematics and geometry, natural history and drawing, form the basis of instruction.

AGRICULTURE AND COMMERCE: MENTAL IMPROVEMENT.

At the meeting of 1835, the Society of Public Utility in Switzerland brought forward the subject of the influence of commerce and manufactures upon the education of the people. The necessity of schools of art and industry, and the means of associating the progress of instruction with the efforts to amass wealth and to widen the relations of trade and commerce, were the topics discussed. One of the speakers used the following language:—"We may learn, alike from the past and the present, that, when fishing and hunting form the sole occupations of a people, little progress is made in intellectual culture: there is no security against poverty, no impulse given to civilization.

"Agriculture itself is a feeble ally of mental improvement, unless associated with other industry, or forced to seek a distant market for the produce of its labour. Until it can extend its communications beyond those of internal consumption, as it was enabled to do in the eighth and ninth centuries, it never brings with it a real civilization; while in remoter times the laborious Phœnicians, the inventors of glass, of coins, and writing, spread their knowledge and their

arts by trading enterprise along the coasts of Africa, into Spain, to the shores of the Atlantic, and even to the Baltic Sea.

"So the crusades, which extended our commercial relations into Asia, and brought the produce of Asia home to Europe, planted the seeds of European liberty; and when the inventions of the compass and of gunpowder led to the discovery and conquest of the New World, commerce created riches, gave to the invention of printing its immense influence, and introduced the Reformation and popular instruction as its natural followers.

"And now new powers are heralded by steam machinery. Rapid and easy and economical communications open a wider vista for future ages. They penetrate already beyond the limits of Europe. Our anxieties as to a population increasing and unprovided for are diminished as the vast fields of distant lands are expanded to our view. There will be exhibited—there will be cultivated—unexplored sources of opulence to us,—undeveloped germs of happiness for them.

"We too are called to labour in this fertile field; zealous and assiduous then be our labours. Let us invite amongst us the intelligence, the improvements, the discoveries of mightier nations. Let us welcome their mechanical wonders; let us import every thing which will teach us what we do not know, or improve us in what we do. Ours be no narrow jealousy to exclude the superiority of a neighbour. What is there to alarm us in the restrictive policy of egotism and isolation? Let us entice all perfection to our hearths and our homes. We shall have nothing to apprehend from the rise or the fall of greater interests, if we make their rise and their fall minister to our instruction and well-being; if we will but learn prudence, perseverance, uprightness, courage, and confidence, our prosperity, our policy, and our virtues, will all be strengthened together."

SMUGGLING OF SWISS MANUFACTURES INTO FRANCE.

The present charge for smuggling through the three lines of French custom-houses is from 25 to 30 per cent. I had an opportunity of conversing with persons actively engaged along the Swiss frontier, from the Verrières Suisses to la Chaux de Fond. They informed me that the risk was not very great, though the profits went to the *entrepreneur*, who is the person responsible to the party with whom he undertakes for the safe delivery of the goods, and he either deposits the value or gives a bill of exchange for the amount when he takes them into his hands. Bloodshed is not very common of late years, as the art is rather to evade than to overpower the custom-house officers; but an old smuggler related to me with great self-applause the instances in which he and

his party had mutilated or shot the officers who had endeavoured to obstruct their passage. I am assured that the presence of the superordinates in considerable numbers among the custom-house officers, and the punishment of the *Bagne*, with which some cases of transgression have been visited, have much diminished the corruption among the custom-house agents, and that it is not considered safe to offer them bribes. But the amount of smuggling has not at all decreased, and in one district I passed through I was informed there was not a single inhabitant who was not either a smuggler or a custom-house officer. The active smugglers receive six francs per night, and they generally pass two nights in their excursions, depositing their burthens, which weigh from thirty to fifty pounds, before the break of day, and taking charge of them again at night-fall. They are also paid by the entrepreneur the expenses of their living, but they get no compensation in cases of capture; they take the personal punishment as their portion of the misfortune, their master being responsible for the value of the property. They say that the peasantry are always willing to harbour and to help them; they are in fact popular, from their courageous daring, and the services they are considered to render to the community. They carry on their profession in bands of from ten to twenty, and sometimes many more, and are always preceded by an *éclaireur*, who warns them of any danger by whistling, or other understood signs; the *éclaireur* never having on his person the smallest quantity of contraband. They say that juries are very unwilling to convict them—that they constantly are acquitted on flaws and technicalities—and that witnesses against them are so tormented that nobody willingly undertakes a task which is deemed so odious. As far as I could see or hear, no man thought himself at all the less worthy for having been engaged in smuggling transactions. There is no sense of wrong either perpetrated or intended. The public-opinion tribunal rather seems to recompense than to condemn. The evil does not stop here. The whole force of laws—all the operations of legislation—are weakened in their highest sanction and best security when any portion becomes the object of habitual disregard and disobedience. Most of the smugglers on the Swiss frontier are Frenchmen. The use of dogs, so common along the Belgian limits, is unknown in Switzerland; and horses, which are so frequently employed among the Pyrenees, appear never to take a part in the smuggling transactions of the Jura frontier. The custom-house officers are posted in bodies of from six to twenty, and remain out all night, concealed in the different mountain passes, or the out-kirts of woods, into the thick of which, the smugglers told me, the

officers never ventured to enter. They converse in a low tone, or not at all. They are apprehensive lest any noise or rustling should announce their presence. They dare not separate from one another lest they should be overpowered; but as the smuggler chooses the darkest nights, the most appropriate spots, and takes invariably the precaution of sending onwards a forerunner to ascertain that the way is clear, the number of captures is inconsiderable;—added to which, the smugglers are, as they assured me, “the bravest men,” and seldom engage in the profession unless distinguished by patience to endure and boldness to confront dangers and difficulties.

PRIVATE TOMBS OF THE EGYPTIANS.

BUT why should the kings' tombs engross all my praise; Gorgeous as they are, and interesting for the study of ancient mythology, those of the private Thebans are yet more so for the history of manners and daily life among the old Egyptians. Every light and shadow, indeed, of human life, is portrayed in them, from the laughter of the feast to the tears of the funeral—ointments poured on the head at the one, dust heaped on it at the other. You see on one side the arrival of the guest in his chariot, white horses and a train of running footmen betokening his consequence; the other guests, already assembled and seated, the men apart from the women, wait for their dinner, and beguile the intervening moments with smelling the lotus-flower, and listening to the music of the dancing-girls. The master of the house and his wife, richly dressed, and lovingly seated side by side, preside at the entertainment. But the tableau would be incomplete without side-views of the shambles and the kitchen, and a beggar at the gate, receiving a bull's head and a draught of water from one of the menials. Facing this, on the opposite wall, the mourning-women, with wailing cries and dishevelled hair, precede the coffin that bears the hospitable Egyptian to his long home; the wife or the sister walks beside it, silent in her sorrow; a scribe takes account of the dead man's riches, his cattle, his horses, his household chattels:—Death—and then the Judgment:—the deceased is ushered into Amenti; Horus and Aroeres weigh his merits against the ostrich-feather, the symbol of Truth;* Thoth, the god of letters, presents a scroll, the record of his thoughts, words, and works, to the Judge Osiris, into whose presence he is at length admitted on the favourable result of the scrutiny. Sad presumption for man thus to usurp his Creator's prerogative of reading and judging the heart!—*Lord Lindsay's Travels.*

* “The good actions are weighed in the grand balance against a feather—a fine idea.”—*Mr. Ramsay's Journal.*



THE IDOL VISHNU.

THE offerings of the Bayaderes to their idol Vishnu, as represented at the Adelphi Theatre, having caused inquiries relative to the general worship of the Hindoo idols, we here subjoin such particulars as are interesting, selected from various Asiatic writers:—

The whole system of Hindoo theology is founded upon the doctrine that the Divine Spirit, as the soul of the universe, becomes, in all animate beings, united to matter; that spirit is insulated or invaduated by particular portions of matter, which is continually quitting, and joining itself to new portions of matter; that the human soul is, in other words, God himself. The Hindoo mythology has gods for every possible purpose. There seems to have been four principal sources of all their mythology. I. Historical, or natural.—II. The heavenly bodies: systems and calculations of astronomers. III. Numberless divinities, created solely by the magic of poetry, whose essential business it is to personify the most abstract notions, and to place a nymph or a genius in every grove, and in almost every flower.—IV. The metaphors and allegories of moralists and metaphysicians have been also very fertile in Deities, of which a thousand examples might be adduced.

To attempt even an outline of the varied forms which the superstitions of the Hindoos assume would far exceed our limits; we must, therefore, content ourselves with noticing their principal idols.

Ganesa, the god of wisdom, painted with an elephant's head, the symbol of sagacious discernment, and attended by a favorite rat, which the Indians consider as a wise and provident animal.

Indra, or the King, lord of the sky; a subordinate deity to the Indian triad, Vishnu, Brahma, and Siva.

Cuvera; the Indian Plutus.

Varuna; the genius of water.

Carticeya; commander of the celestial armies: he has six faces, and rides on a peacock.

Cama; the inflamer, or god of love: a sort of twin-brother of Cupid.

Ganga; a goddess of the waters.

Chrishna; the darling God of the Indian women: he is believed to be a perfect beauty.

Surya; the sun: he is represented being drawn in a car by seven horses.

Nareda; great in arms and in arts; a musician of exquisite skill: he invented the vinn, or Indian lute.

The representation of Vishnu at the head of this article is from a very scarce and authentic print given in the Asiatic Journal.

The Drama.

A BRIEF NOTICE OF THE RISE AND PROGRESS OF DRAMATIC REPRESENTATION IN ENGLAND.

(Concluded from page 254.)

John Heywood, jester to Henry VIII., but who lived till the beginning of Elizabeth's reign, was one of the earliest dramatic writers. It is generally believed that "Ralph Royster Doyster" was the first English comedy, certainly before "Gammer Gurton's Needle:" and written perhaps between 1520 and 1530.* Henry Parker, the son of Sir Wm. Parker, is said to have written several tragedies and comedies, in the reign of Henry VIII.; and John Hoker, in 1535, wrote a comedy called "Piscator, or the Fisher Caught." Richard Edwards, who was born in 1523, and who, in the beginning of Queen Elizabeth's reign, was made one of the Gentlemen of her Majesty's Chapel, and master of the children there—being both an excellent musician and a good poet, wrote two comedies, one called "Palsamon and Arcite," in which a cry of hounds in hunting was so well imitated, that the Queen and the audience were extremely delighted; the other was called "Damon and Pithias, the two faithful friends in the world." About the same time came Thomas Sackville, Lord Buckhurst, and Thomas Norton, the writers of "Gorboduc," the first dramatic piece of any consideration in the English language. Pattenham, who wrote in the reign of Queen Elizabeth,† speaking of this and some other plays, says, "I think that for tragedy the Lord of Buckhurst, and Master Edward Ferry's, for such doings as I have seen of their's, do deserve the highest price. The Earl of Oxford, and Maister Edwards, of her Majesty's chapel, for comedy and interlude." And in another place of his "Art of Poetry" we find—"But the principal man in this profession (of poetry) at the same time (Edward VI.) was Maister Edward Ferry, a man of no less mirth and felicity than John Heywood; but of much more skill and magnificence in his metre, and therefore wrote, for the most part, to the stage in tragedy, and sometimes in comedy or interlude, wherein he gave the

* Of its author, *Nicholas Udall*, or *Udal*, little is known, beyond his being a native of Hampshire, born soon after the sixteenth century; matriculated Corpus Christi College, Oxford, 1520; took orders, preferred in succession to the livings of Braintree, Essex, and Calbourne, in the Isle of Wight; was subsequently master of Eton, and then of Westminster School. As a schoolmaster, he appears to have been the *Bussy* of his day. The time of his decease is uncertain. He was the author of several comedies, verses, epistles, and books for the instruction of youth.

† The cost of admission to the theatres in the days of Elizabeth was very moderate. The price of the 'best rooms,' or boxes, was a shilling; of the lower places, two pence, and in some places only a penny.

King so much good recreation, as he had thereby many good rewards." There are no remains of this writer, Edward Ferry, in existence, not even the titles of the pieces he wrote.

John Lily, famous in his day for wit, followed these authors. Of a romance which he wrote, called "Euphuus," and his "England, or the Anatomy of Wit," the publisher of his play says—"Our nation are in his debt for a new English which he taught them; 'Euphuus and his England' began first that language. All our ladies were then his scholars, and that beauty in court who could not *parle euphuism*, was as little regarded as she which [who] now there speaks not French." This extraordinary romance, so famous for its wit, so fashionable in the Court of Queen Elizabeth, and which is said to have introduced so remarkable a change in our language, we have read. It is full of unnatural affected jargon, in which metaphors, allegories, and analogies are intended to pass for wit.

"Few periods of theatrical history," says the late talented Mr. Bronghton, (*Gentleman's Magazine*, Jan. 1830,) "are more interesting, few present more copious materials for amusing narrative, yet none have been less enquired into than that comprised between the commencement of Elizabeth's reign, and the appearance of Shakspeare on the scene—the interval between the first faint dawning of our dramatic day, and its arrival at meridian splendour. It has been idly enough asserted by many authors, and implicitly believed by their readers, that till Shakspeare shed the lustre of his genius upon the stage, it was in a state of utter barbarism; that it possessed no compositions worthy a moment's attention; and that he not only elevated our drama to an unequalled pitch of excellence, but was actually its founder, its inventor, or, to use their favourite expression, 'its creator.' Nothing, however, can be further from the truth. When Shakspeare first arrived in London, a friendless, unknown lad, the occupation of writing for the stage was engrossed, not by tasteless, obscure scribblers, but by men of wit and fancy, most of whom had received the advantage of a college education, and who, by the composition of plays adapted to the popular taste, had made the amusement of the theatre so attractive as to render their craft a most lucrative employment. Instead of derogating from Shakspeare's due celebrity, it appears to me that few things tend more strikingly to enhance it than the circumstance, that by the magic of his unaided talents, he outdid the achievements of this formidable phalanx, mastered them at their own weapons, and tore from their brows the wreath of popularity which they wore so proudly.—'Alone he did it.'

"The year 1580* may pretty safely be fixed upon as the period when English dramatic poetry began to assume a settled form, and to be composed in some degree according to definite rules; for, previous to this time, little had appeared upon the stage but tedious puerilities, or low buffooneries, put together in a style of congenial rudeness—'wild without rule or art.' In the interval, however, which elapsed before Shakspeare commenced writing, numerous plays were produced by Peele, Nash, Lodge,† Greene,‡ and Marlowe,§ which, inferior as they may be to Shakspeare's, (and what dramas are not so?) belong precisely to the same school, and completely nullify the assertion that he was the originator of what is styled our Romantic Drama. A collection of these rare pieces would be an invaluable addition to our literature; while a narrative of what is known respecting their witty but profligate authors, their quarrels with their contemporaries, their shifts and expedients to maintain a precarious existence, their dissolute lives, and, for the chief part, miserable ends, would form a most amusing and instructive composition."

* It was in this year the citizens of London petitioned Queen Elizabeth to suppress the play-houses within their city, no doubt on account of the great immoralities therein daily practised. "And accordingly," so says Rawlidge, in his "Monster lately found out," printed in London, 1628, "all the play-houses within the city were pulled down, by order of her Majesty and Council upon this petition, viz., one in Gracechurch-street, one in Bishopsgate-street, one near Paul's, one on Ludgate-hill, and one in Whitefriars."

† There is a memoir of great rarity in the British Museum, written by Lodge, entitled *Exphus's Golden Legacy*, from which it is said Shakspeare borrowed the plot of *As you like it*.

‡ Greene, it is said, was the first English poet that wrote for his bread; he died, after a life of profligacy, in the year 1593, of a surfeit caused by eating too great a quantity of pickled herrings, and drinking Rhenish wine to excess. He was author of "A Groat's-worth of Wit," and many other works.

§ This popular writer, according to Malone, was born in 1553, but it is entirely matter of conjecture; that he received his education at the University of Cambridge, is generally acknowledged, but of what college is uncertain. He began to write for the stage about 1583. And it has been asserted, he was an actor; of that, also, there is no proof. Heywood, who doubtless was well acquainted with his history, styles him the 'best of poets,' but gives no hint as to his being an actor. Aubrey says, that "he (Ben Jonson) killed Mr. Marlowe, the poet, on Bunhill, coming from the Green Curtain play-house." This assertion is incorrect, as will appear by the following transcript from the church-books of St. Nicholas, Deptford:—

"Extract from the Register of Burials in the parish of St. Nicholas, Deptford:

"1st June, 1593, Christopher Marlow, slaine by Francis Archer."

"A true copy—D. Jones, Minister."

GALILEE.

THE following curious description of the word "Galilee," as connected with conventual architecture, is extracted from Mr. Britton's *Architectural Dictionary*—a truly valuable work, of vast labour and professional knowledge.

Galilee, a porch or porticus annexed to a church. It was used for various purposes; public penitents were stationed in it; dead bodies were there deposited previously to their interment; religious processions formed; and it was only in the galilee belonging to certain religious houses that the female relatives of the monks were allowed to converse with them, or even to attend divine service. Much speculation has arisen as to the origin of this name. The most commonly received opinion (founded chiefly upon a passage in the writings of Gervase of Canterbury) is as follows:—When a female made an application to see a monk, she was directed to the porch, usually at the western extremity of the church, being answered, in the words of Scripture, "He goeth before you into galilee; there shall you see him." (*Milner's Treatise on Eccles. Architect.*, p. 106.)

The only English buildings to which the term galilee is applied, are those attached to the cathedrals of Durham and Ely. The former of them is a highly ornamented building, measuring 50 feet by 80, and divided into five aisles, by clustered columns and semicircular arches. It was erected by Bishop Hugh de Pudsey, towards the end of the 12th century, and repaired about 1406. It originally contained three altars: a portion of that dedicated to the Holy Virgin (to whom also the galilee was dedicated) still remains. A marble stone, covering the remains of the venerable Bede, is also contained in the galilee. That of Ely cathedral is much smaller. It is still used as the principal entrance to the church, and is without columns or other internal support. The walls on each of the interior sides are occupied by two large pointed arches, comprising within each two tiers of smaller dimensions, beneath which is a stone seat. It is generally attributed to Eustachius, who presided over the see from 1197 to 1245. A porch at the south end of the great transept of Lincoln Cathedral is also sometimes called a galilee. It is richly ornamented with columns, and arches in the style of the beginning of the thirteenth century. The same word has been used to designate the name of a church; and also a small gallery, or balcony, opening towards it, from which visitors might view processions: probably, however, in the latter instance, the name is confused with that of a gallery.

POLISH LITERATURE IN FORMER DAYS.

THE study of languages, particularly of the Greek and Latin, was a favourite occupation in Poland. We may quote here the historian De Thou, who described the arrival in Paris of 13 Poles, that came to offer to Henry de Valois the throne of Poland. "They had a perfect knowledge of the Latin and Greek languages; many of them spoke Italian and German, and some expressed themselves so purely and so elegantly in French, that they seemed to have been born on the banks of the Loire, rather than in the neighbourhood of the Vistula and the Dnieper. To these accomplishments, therefore, may be principally ascribed the impression which they made on our Court."

Poland had many distinguished orators, historians, and juriconsults, from the beginning of the 16th century, as Padniewski, Samuel Maciejowski, Peter Myszkowski, Dantyszczek, Tomicki, and Krzycki. A number of Polish writers preferred the Latin to their own language, because the latter was but little understood throughout Europe. Among those authors may be named Sarbiewski, called the Horace of Poland, Hosius, President of the Council of Trent, Tomicki, Kromer, Samicki, Kojulowicz, Orzechowski, and Starowski, whose works are found in numerous large libraries. The last-mentioned author composed no less than thirty works in the Latin language on the geography of Poland, on biography, statistics, and general literature. Well-executed translations were also made of the principal classics, particularly of Tacitus, Virgil, and Ovid.

The number of printing-offices that existed in Poland and Lithuania is surprising; indeed, they were more numerous there during the 16th century than they have been ever since. There were 47 towns of Poland where books were printed, and in the little town alone of Bezeszce there were no less than a dozen printing offices; the liberty of the press in Poland at this time may be seen from the fact, that so important and voluminous a work as the *Statuta Regni* was printed, in 1553, in the house even of the editor, Przyluski.

Without entering into the discussion whether the art of printing was practised in Cracow before the time of John Haller, as would seem to be the case by the existence of two works, bearing the date of 1465 and 1474—suffice it to say, that Haller, a native of Cracow, established a press therein before the year 1500, and that he printed in the same city a work in the Polish tongue, in the year 1491. Many other persons, such as Ungler, Ostrowski, Victor, and Halicz, followed the example of Haller, and founded printing offices in numerous towns of Poland,

with Polish, Latin, Greek, Hebrew, Russian and German characters.—*Polish Magazine*, No. I.

CAVES NEAR MAULMEIN.

THE whole region immediately above Maulmein, (says the Rev. Mr. H. Malcolm) is alluvial, and the rock chiefly blue limestone, of excellent quality. The country is flat, fertile, and beautiful. Most of these mountains contain caves, some of which are very large, and appear to have been, from time immemorial, especially devoted to religious purposes; and the wealth and labour bestowed on them prove, that, in former ages, this district contained a numerous population.

In these caves there are a number of huge stalactites, which descend almost to the floor, and stalagmites of various sizes and fantastic shapes, formed by the drippings from above. The lofty recesses of the ceilings are occupied by numerous bats, and in one, where they seem innumerable, the floor is covered with manure, in some places to the depth of many feet. The flutter of their wings, when disturbed, create an incessant trembling, or sort of pulsation of the air, like that produced by the deep base notes of a large organ. In the dusk of the evening they are said to sally from the mouth of this cave in a thick column, which extends, unbroken for miles. This cave has evidently been long deserted, there being but a single large image at the mouth, to which, doubtless, the few inhabitants adjacent are in the habit of presenting their offerings.

On the Salwen, about fifteen or twenty miles above Maulmein, there is a large cave appropriated to the worship of Guadama, the entrance to which is in the middle of a perpendicular but uneven face of the mountain; it is enclosed in a thick brick wall, six or eight feet high, making a vestibule of considerable size; the entrance to which is by a path that winds near the base of the mountain. On entering this enclosure the most impressive spectacle is presented; not only is the open area filled with images of Guadama, of every size, but the whole face of the mountain, to the height of eighty or ninety feet, is covered with them: on every jutting crag stands some marble image, while every recess is converted in shrines for others. In the smooth places there are tens of thousands of small flat images in burnt clay, well gilt, and set in stucco; and, in some places where they have fallen, and left spots of naked rock, bees have built their hives undisturbed. In no part of the country is such a display of wealth, ingenuity, and industry. But, imposing as is this spectacle, it bears no comparison with the scene that opens on entering the cavern itself. It is of vast size, chiefly in one apartment, and

requiring no human art to render it sublime. Everywhere, on the floor and overhead, under the jutting crags, and on the hanging stalactites, are images of Guadama; some of which are perfectly gilded, and others incrustated with calcareous matter; some mouldered, some fallen by time, and others recently erected; some of stupendous size, others not longer than the finger; some are of marble, others of stone, wood, brick, or clay. Many of the marble ones are so mouldered by time, that the feet and fingers are obliterated.

In following the paths that wind among the groups of figures, the traveller, at every new aspect of the cave, is presented with multitudes of images; while, in different parts are models of temples, kyoungs, &c., of various sizes, some not larger than a water-bucket, filled with miniature idols.

Such is one of the numerous temples of idolatry, with which the superstition and credulity of man has filled that benighted land,—a land, in which, doubtless, originated those mystic rites that for ages shed their baneful influence over the finest portions of the East.

W. G. C.

New Books.

THE MAID OF MARIENDORPT. A PLAY.

By J. S. Knowles.*

WE fear Mr. Knowles's new drama will not add to that gentleman's well-earned literary fame. Although many beauties of thought, and fine expressions, are to be found scattered through the work, yet it wants that stamp of originality and connexion of idea which are so prominent in most of this favoured author's productions. It is impossible not to be struck with the great similarity in the characters of Esther and Hans, as drawn by Mr. Knowles, and those of Isalina Barboutan and Joseph Boruwalski, as depicted in the romantic *Life and Amours* of that celebrated Polish Dwarf.† The declarations of love by Hans and Boruwalski—the taunts with which those professions were met by Esther and Isalina, and their feelings of surprise, pity, of regard, and then of love, and finally their determination to marry, are well worth comparison.

The *Maid of Mariendorpt* furnishes little matter for extract; the following description of the effects of love, as felt by that simpleton Hans, is told with humour:—

I'm sick for love! I'm sure I am! I have lost My appetite! My stomach was my clock That used to give me note of eating-time— It never warns me now! A smoking dish Was sure to set my heart a-beating once; Now be it flesh, or fish, or fowl, or rought, It moves me nothing. I would rather feast—

* London: Moxon, 8vo. pp. 111.

† *Vieille Mémoires du Célèbre Nain*, Joseph Boruwalski. A Londres, 1788.

A thousand times I would—on Esther's face!
I'm mortal sick for love! I used to sleep;
Scarcely touch'd my head my pillow. I was off,
And, let me lie, I took my measure on't
Six hours, at least, upon a stretch! but now
I toss and turn, lie straight, or doubled up,
Unfold my arms, or throw them wide abroad,
Rhyme o'er my prayers, or count a hundred out,
And then begin again—yet not a wink
The richer for't, but rise as I lay down!
And 'tis true love that ails me!—very love!
Of womankind but one can work my cure!
'Tis not as one may fancy veal, and yet
Put up with mutton! If I get not her,
I starve and die! How I do love thee, Esther!
But thou regard'st not, nor pay'st it heed;
Thou taste me as nothing; but I'm something,
Or never had I fall'n in love with thee.
Nor durst I tell thee how I love thee, Esther!
O! my fair Esther! O! my goddess, Esther!
My lily, pink, rose, tulip, everything
That's beautiful and sweet!—would thou wast by
To hear the love-names I'm calling thee!

Anecdote Gallery.

THE HONOURABLE MOOR.

(A Spanish Anecdote.)

A SPANISH cavalier, in a sudden quarrel, slew a Moorish gentleman, and fled. His pursuers soon lost sight of him; for he had, unperceived, thrown himself over a garden-wall. The owner, a Moor, happening to be in his garden, was addressed by the Spaniard, on his knees, who acquainted him with his case, and implored concealment. "Eat this," said the Moor, "you now know that you may confide in my protection." He then locked him up in his garden apartment, telling him, that as soon as it was night, he would provide for his escape to a place of safety. The Moor then went into his house, where he had but just seated himself, when a great crowd, with loud lamentations, came to his gate, bringing the corpse of his son, who had just been killed by the Spaniard. When the first shock of surprise was a little over, he learnt, from the description given, that the fatal deed was done by the very person then in his power. He mentioned this to no one; but as soon as it was dark, retired to his garden, as if to grieve alone, giving orders that none should follow him. Then, accosting the Spaniard, he said—"Christian, the person you have killed is my son, his body is now in my house. You ought to suffer; but you have eaten with me, and I have given you my faith, which must not be broken." He then led the astonished Spaniard to his stables, and mounted him on one of his fleetest horses, and said,—"Fly far while the night can cover you, you will be safe in the morning. You are indeed guilty of my son's blood; but God is just and good, and I thank him I am innocent of yours, and that my faith given is preserved!"

This point of honour is most religiously observed by the Arabs and Saracens, from whom it was adopted by the Moors of Africa, and by them was brought into Spain.

PHENOMENA OF NATURE.

New Hot Spring at Carlsbad.

THE subterraneous hot water of Carlsbad has found a new issue in the square of that town. Two talented young chemists, Dr. Wolf, and Mr. John Knewkowsky, have analysed the water of this new spring, and have found in it both bromine and iodine, the presence of which elements in the waters of Carlsbad was first discovered by Professor Pleisdel.

Lake of Arendsee.

Near Arendsee, in the circle of Magdeburg, there is a remarkable lake of the considerable extent of about a German square mile, or about eighteen English square miles. It has been formed in a flat country, within the historical times, probably by the superficial strata sinking into an immense cavern excavated by subterraneous currents of water. According to Aimonius, this event appears to have taken place about a thousand years ago. The lake was considered as unfathomable, and within the memory of man it had never been frozen, the great depth of its water preventing the latter to take a sufficiently low temperature through that severity and duration of frost which the winters of Northern Germany commonly present. Last winter, however, this rare phenomenon did occur, long after the greatest rivers had been covered with a solid crust; and after having spent its free caloric in large masses of vapour, which for many days hovered over its surface and banks, the morning of the 31st of January exhibited it all covered with one smooth and polished plate of ice. The thickness of the latter was nine inches, and in a few places not above four or five inches. This was a convenient opportunity for taking accurate measurements of the depth of the lake, and it was then first ascertained that the opinion of its being unfathomable is unfounded. The general depth does not exceed 157 ft., only near the ruins of an old convent, at a distance of 400 steps from the bank, it was found as deep as 161 ft., which may be taken for its greatest depth. Beginning from the south bank, at a place where a large piece of ground sunk in 1685, the depth increased within distances of 400 steps each, at the following rate: 424 ft., 87, 116, 137, 157.

Among the many remarkable phenomena presented by this lake, the one, that it throws out *yellow amber* is, perhaps, the most striking. This substance is only found on its eastern bank, and the more violently the west winds blow, the more yellow amber is there collected. The size of the fragments does not, however, generally exceed that of a French bean. As the whole tract from Magdeburg to the Baltic Sea is pretty uniform, we may conclude that in one of its strata it contains an almost continuous bed of yellow

amber, which on the shores of the Baltic is exposed in a great part of its length, whereas near Arendsee it has been accidentally opened by the sinking of the ground. Many petrifications of wood and other substances are likewise thrown out. Innumerable fish, as eels, pike, tench, perch, &c., inhabit its waters. The fishery is, however, comparatively little productive, on account of the great depth of the lake. Pikes of the enormous weight of 50 lbs., and eels of 15 lbs., are not unfrequently caught.

Extraordinary Caverns in Moravia.

THE number of singular and curious caverns in the mountain districts of Moravia, have long since attracted the attention of the men of science in Germany; many of them contain the bones of animals, particularly those of elephants and bears, completely embedded in stalactites. When we contemplate these immense masses of spar, and remember they have been formed by single drops of water, the mind is lost when endeavouring to conjecture at what remote period these animals existed. Among the most interesting of these caverns, is that called *Sloupper Tropfsteinhöhle*, near the little town of Sloupe, not far distant from Olmutz. Nor is that called the *Macocha*, which lies between *Williamowitz* and *Nenhof*, in a romantic forest, less worthy of attention. This cavern possesses the singular property of attracting electric matter; hence the peasants, whenever the atmosphere indicates an approaching thunder-storm, retreat with their flocks and herds to a considerable distance from such a dangerous neighbourhood. The depth of this cavern is likewise so great, that when a stone is thrown into it, eight seconds elapse before it is heard to reach the water at the bottom; and if a pistol is fired into it, the report heard is equal in loudness to that of a cannon, at the same time the smoke from the powder, uniting with the damp vapour of the cavern, remains nearly an hour on the top in the shape of a bell.—*Spencer's Travels in the Western Caucasus.*

EARLY USE OF GLASS FOR WINDOWS, &c.

PREVIOUS to the use of glass in windows, the doors of buildings and other small apertures were the principal means by which an apartment was lighted. Tale, (under the name of *lapis speculari*;) phengites, beryl, crystal, horn, lattice of wicker, and various other materials, were used in England, and by the ancients, before glass was so appropriated, a circumstance which did not take place at Rome until the end of the third century, nor in England until the seventh. The ancient Egyptians and Phœnicians were well acquainted with the art of making and colour-

ing various small ornaments of glass. It is mentioned by several of the old classic writers, and its alleged accidental discovery is particularly detailed by Pliny, but with some appearance of fable. Small pieces of glass have been found in Roman mosaics; and plates of it have been discovered at Herculaneum sufficiently large to induce some antiquaries to believe that they had been used in windows. The earliest positive authority, however, connecting glass with windows, occurs in a passage of Lactantius, written about the close of the third century. Pennant supposes the Druids manufactured glass beads and amulets before the Roman invasion. Bede expressly states that artificers skilled in making glass were brought into England from Gaul in 674, to glaze the windows of the church and monastery of Weremouth. The windows of private houses were not glazed till about 1180, and even so late as the reign of Queen Elizabeth many large farm-houses were totally without glass. The glass of Alnwick Castle is stated to have been removed from the windows in 1567 for preservation during the absence of the owner. Venice was long the most celebrated place at which glass was manufactured; and that foreign glass was esteemed superior to English is evident by the agreement for glazing the windows of the Beauchamp chapel, Warwick, (25th Henry VI.,) which stipulates that the glass shall be from "beyond the seas." Fortunatus, who lived towards the end of the sixth century, in a poetical description of the church of Notre Dame, at Paris, gives a pompous account of its painted glass. (*Hawks' Gothic Architecture*, p. 150.) Other and more accurate authorities prove the employment of coloured glass in the ninth century; and Lysons describes some of the oldest in England (of the date of 1244,) as being in Chetwode church, Bucks. The indenture for glazing the great east window of York Cathedral, dated 1405, with stained glass, is still preserved. By this document John Thornton covenants to execute the whole in three years for £35, payable by instalments, and £10 more in silver if done to the satisfaction of his employers. After the Reformation the use of painted glass in churches was deemed superstitious, and the greatest havoc and destruction took place. It was only introduced into some of the mansions and palaces of the Elizabethan era, and then chiefly in the shape of portraits and armorial bearings. The Abbott's Hospital, Guildford, presents examples of the time of James I.—*Britton's Architectural Dictionary*.

A man has a right to everything that gives himself pleasure, and which produces no pain or injury to others.—*Macaulay*.

Arts and Sciences.

MR. ABBINETT'S EXPERIMENT OF BLOWING UP THE BOYNE, OFF NORTHEAST CASTLE.

ABOUT four years ago, Mr. Abbinett, with a magazine of 200 lbs. of powder, blew off about 30 ft. of the sternmost part of the wreck of the Boyne, which was burnt and sunk in 1795. On the present occasion, 630 lbs. of powder were exploded, and this was enclosed in an oil-hogshead, into which two stop-cocks were inserted; to these were attached two leaden tube pipes, containing an igniting match of 45 ft. in length, at the upper end of each port-fires were attached, which would burn about four minutes. When the pipes were attached, the magazine was very gently lowered into the water, and as it sank it was hauled into the situation intended by means of a rope leading through a block previously lashed to or near the keelson of the wreck. The part fixed on was under the larboard bilge, abreast the main chains, with at least 20 ft. of the bottom overhanging. The ship was lying on the opposite bilge. At this place about 30 ft. of the bottom aft was entire. This is now destroyed or laid flat, as well also as the bottom for 40 ft. forward. The whole wreck now, therefore, is dispersed on the ground, the fore part having been destroyed in the original burning; and as the tides, which run pretty strong over the spot, will, no doubt, soon wash off the mud, which has accumulated to some feet in depth, Mr. Abbinett will be able to pick up the various portions, the most valuable of which are copper bolts and copper sheathing. The guns have been already nearly all picked up. When the magazine was safe landed, the two portfires, with the upper ends of the lead tubes projecting upwards about two feet, were securely lashed to an eighteen-gallon cask as a float; all boats and vessels were now ordered to withdraw, and Abbinett, having fired the matches, withdrew himself. On the explosion taking place, a huge mass of water, about forty feet square, rose up in a solid bulk for about six feet high, and then broke in the centre, throwing up several foamy columns for about ten feet higher. A low report was heard, as of a heavy explosion, at a great distance; but no flame was apparent, nor was there any smoke. We imagine, however, if it had been dark, that a flame would have been seen to issue from the water. The day was beautifully fine—nearly a hundred boats, filled with parties, were assembled; and it was quite amusing to witness the subsequent scrambling for fishes which were stunned or stupefied, and to the number of hundreds, came up floating on the water.—*Hampshire Telegraph*, 1838.

The Gatherer.

A Matrimonial Fix.—Recollect, when you are married you are tied by the leg, Sam! like one of our sodger deserters, you have a chain dangle to your foot, with a plaguy heavy shot to the end of it. It keeps you to one place most all the time, for you can't carry it with you, and you can't leave it behind you, and you can't do nothin' with it.—*Sayings and Doings of Sam Slick.*

Speil Houses at Hamburg.—The speil houses (says a recent traveller) are the usual resort of young men, who go there after the performances at the theatre is over, which is closed at half-past nine. The house called the *Gas-lights*, the best known in Hamburg, consists of a long low room, with an orchestra at one end, and rooms for refreshment at the other: the charge for admittance is about a franc, which is paid at the door. The company consists of parties quadrilling or waltzing; the women are, generally, well-dressed, but the men have a strange appearance, dancing in surtouts, with boots on, and long hair hanging about their ears. On certain days, the artisans take their wives and daughters to the different speil houses, to waltz.

W. G. C.

In a time of much religious excitement and consequent discussion, an honest old farmer of the Mohawk, was asked his opinion as to what denomination of Christians were in the right way to heaven. "Well then," said the farmer, "when we ride our wheat to Albany, some say, this is the best road, and some, that is the best; but I do not think it makes much difference which road we take, for when we get there, they never ask us which way we come; and it is none of their business if our wheat is good."

W. G. C.

Statistics of Hair Powder.—Hair powder was introduced by ballad singers at the fair of St. Germain, in the year 1614. In the beginning of the reign of George I. only two ladies wore powder in their hair, and they were pointed out for their singularity. At the coronation of George II., there were only two hair-dressers in London. In the year 1795, it was calculated that there were in the kingdom of Great Britain 50,000 hair-dressers. Supposing each of them to use one pound of flour in a day, this, upon an average, would amount to 18,250,000 pounds in one year, which would make 5,314,280 quarter loaves, which, at only ninepence each, amounts to £1,246,421 British money. This statement does not take in the quantity of flour used by the soldiers, or that which is consumed by those who dress their own hair. Were a foreigner to write a volume of travels, he might describe the English as a

people who wear threepenny loaves on their heads by way of ornament.—*Old Magazine.*

The following account of the curious ceremonies of the Indians, preparatory to their trading transactions, is given by a modern traveller:—When a party arrive at the fort, loaded with the produce of their hunt, they throw it down, and squat themselves round it in a circle; after which, the trader lights the calumet of peace, and directing his face first to the east, and so afterwards to the other cardinal points, gives at each a solemn puff; these are followed by a few short quick whiffs. He then hands the calumet to the chief of the party, who, after repeating the same ceremony, passes it to the man on his right, who only gives a few whiffs, and so on through the whole party, until the pipe is smoked out. The trader then presents them with a quantity of tobacco to smoke *ad libitum*, which they generally finish before commencing their barter. When the smoking terminates, each man divides his skins into different lots. For one he wants a gun; for another, ammunition; for a third, a copper kettle, an axe, a blanket, a tomahawk, a knife, ornaments for his wife, &c., according to the quantity of skins he has to barter. The trading business being over, another general smoking match takes place; after which they retire to their village or encampment.

W. G. C.

The Poor Man's Weather-Glass.—A correspondent writes—"It is observed by Dr. Smith, in Sowerby's English Botany, that the scarlet pimpernel (*anagalis arvensis*) from opening only in fine weather, and closing infallibly against rain, has been called the poor man's weather-glass. I wish to bear testimony to the extraordinary fidelity of this little monitor, and strongly to recommend it. It is a very common weed in all cultivated land, and flowering during the whole of summer.

A Spanish Play Bill.—To the Sovereign of Heaven—to the Mother of the Eternal World—to the Polar Star of Spain—to the Comforter of all Spain—to the Faithful Protectress of the Spanish Nation—to the honour and glory of the Most Holy Virgin Mary, for her benefit, and for the propagation of her worship, the company of Corneliens will this day give a representation of the comic piece called Nanine. The celebrated Italian will also dance the Fandango, and the theatre will be illuminated.

W. G. C.

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